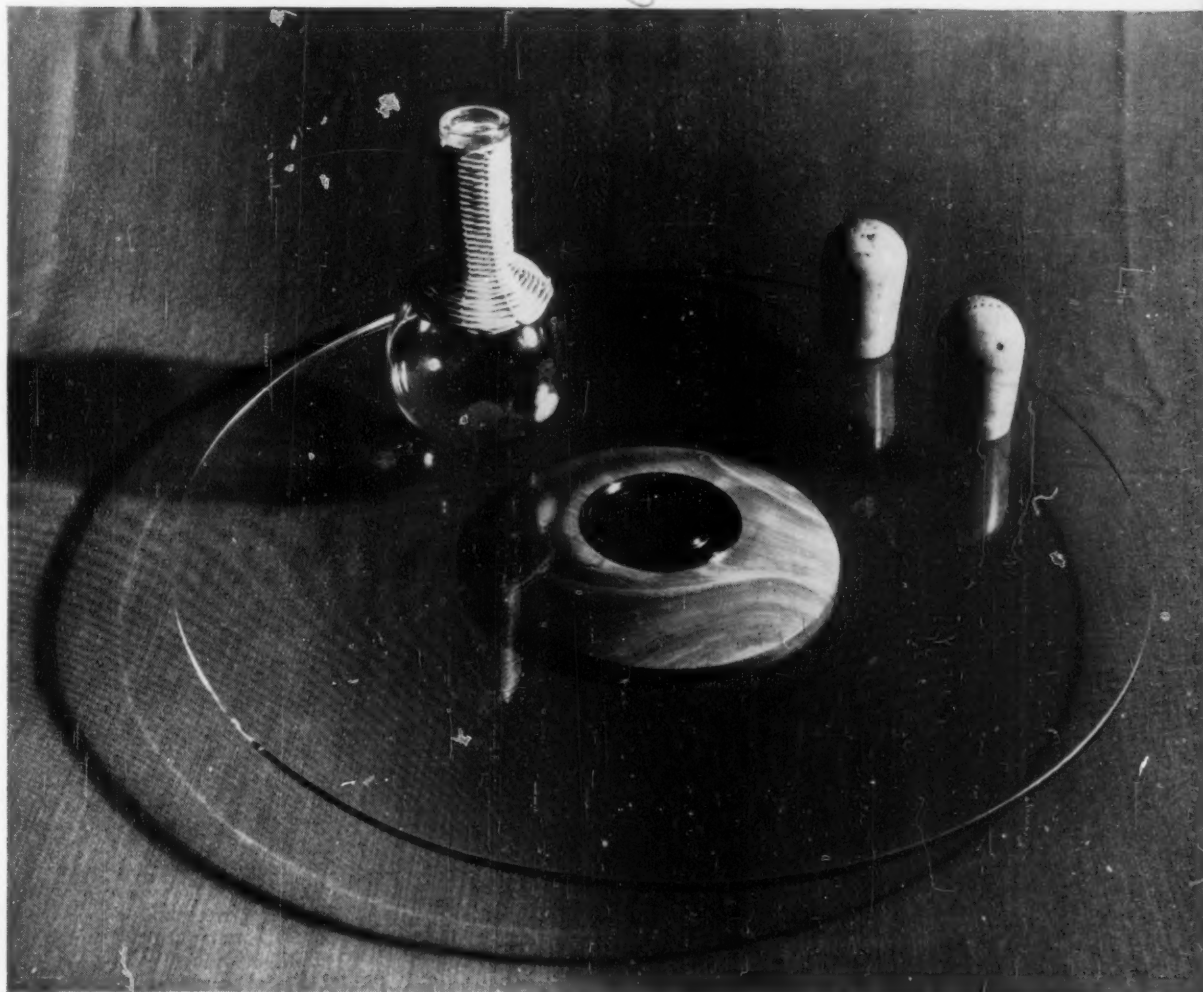


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EVERYDAY ART QUARTERLY
A GUIDE TO WELL DESIGNED PRODUCTS

WINTER 1946
SPRING 1947

WALKER ART CENTER • MINNEAPOLIS

Moholy-Nagy's influence has been most strongly felt in the field of education. Unusually gifted as a teacher, he taught continuously since 1923 when Gropius appointed him to the staff of the Bauhaus in Weimar. His importance as a teacher and his achievements at the Institute of Design in Chicago are discussed on pages one to three of this issue.

Born in Hungary
graduate in law from the University of Budapest
1916 turned to painting and writing
1920 moved to Berlin and became one of the founders of
Constructivism
1923-1928 taught at the Bauhaus, where he was co-editor with
Gropius of all Bauhaus publications
1928-1934 worked in Berlin as painter, stage designer, experimenter
1935-1937 continued this work in London. Exhibitions of paintings,
sculpture, photographs. Designed special effects for H. G.
Wells' motion picture "Things to Come"
1937-1946 Director of the Institute of Design, Chicago.



Photo: Varies Fisher

L. Moholy-Nagy and the Institute of Design	1
Useful Gifts	4
Product Review	10
Everyday Art in the Magazines	12
Everyday Art on Exhibition	12
Books	14
Addresses	16

in the SUMMER issue:
SECTIONAL FURNITURE

20c per copy; \$1 for six issues by subscription.
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L. MOHOLY-NAGY

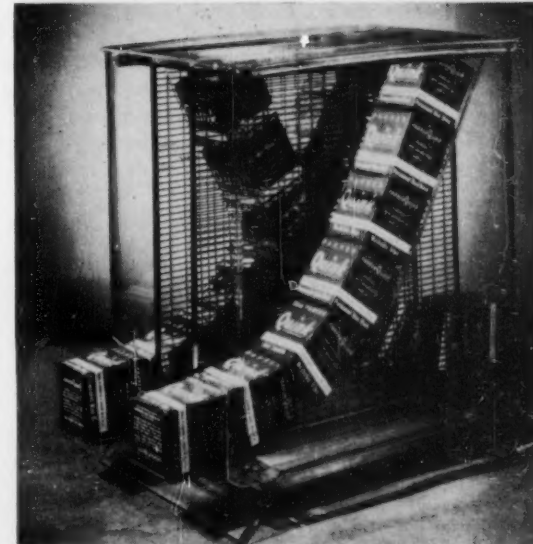
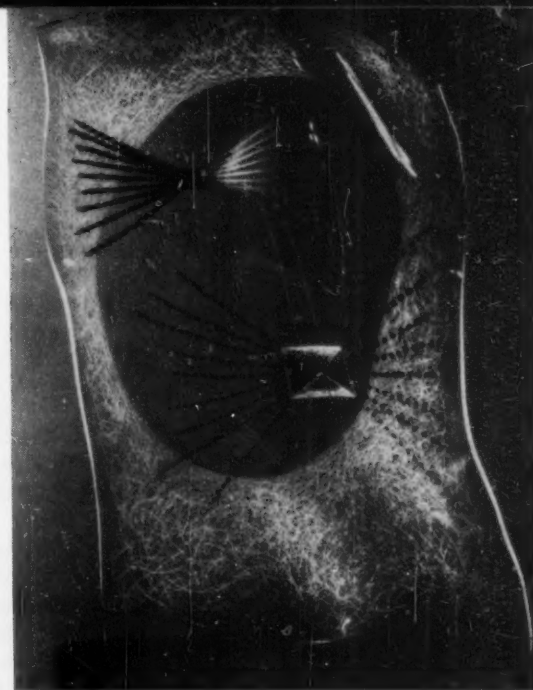
and the Institute of Design in Chicago

Ever since Moholy-Nagy came to the United States in 1937, his name has been linked with the Institute of Design in Chicago (first called the New Bauhaus) which he founded and directed. Here he continued the principles and educational methods of the Bauhaus, and together with a staff of excellent teachers he made the Institute the most important training center for designers in the country.

The significance of the Institute of Design (which now continues under the direction of Serge Chermayeff) in the picture of technical education in the United States today, lies in the fact that it offers the student *more* than mere technical training. While he is acquiring the knowledge and skill that will enable him to earn his living, the student is encouraged to develop himself as a creative individual; he is constantly stimulated to think and to evaluate, to question the status quo, and to rebel against conventional solutions to his problems.

Too many technical schools, with their fine buildings and elaborately equipped laboratories, produce narrow-minded specialists, who are usually well trained in technical subjects, but who are lacking in vision and are incapable of comprehending the wider, human aspects of their work. The effects of these educational shortcomings are widely felt, because designers exert an influence on our lives that is not to be taken lightly. It is easily forgotten that it is they who give

continued next page



WORK BY L. MOHOLY-NAGY

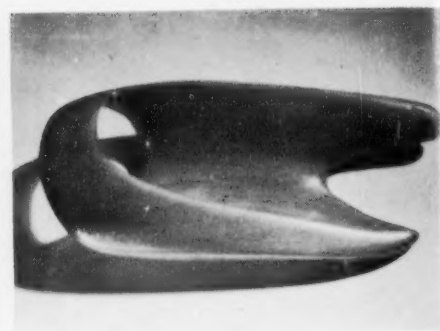
1. Space Modulator, Plexiglas. 1942
2. Counter display unit and dispenser for Parker inks, made of Plexiglas. 1946
3. Interiors and furniture for women's wear shop. In collaboration with R. B. Tague and students of the Institute. 1941
4. Painting on Plexiglas. 1940
5. Oil painting. 1945

MOHOLY-NAGY *continued*

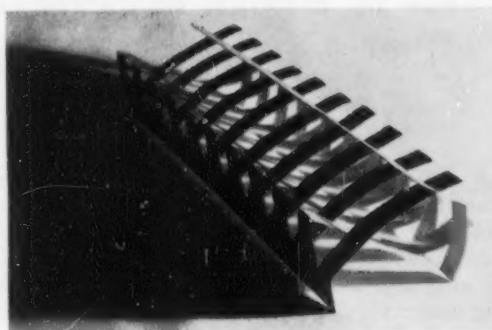
shape to our surroundings by designing buildings and bridges, fabrics and furniture, vehicles and doorknobs. Only the designer who understands the social, biological, and psychological implications of each problem will be able to produce completely satisfactory results.

The Institute's approach to education takes this necessary integration of all aspects of human activity into account. Already in the Basic Course for beginning students, emphasis is placed equally on technology, art, and science; exercises are planned to tap the student's emotional and intellectual resources simultaneously.

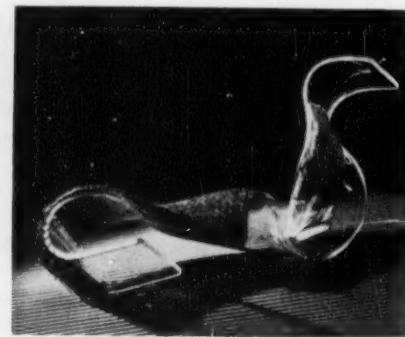
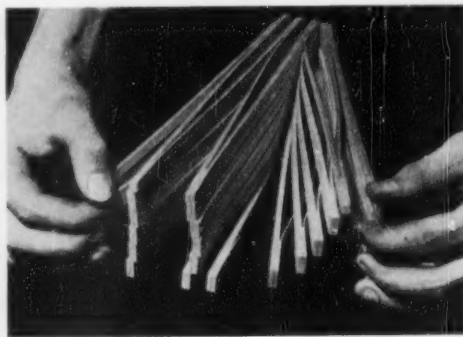
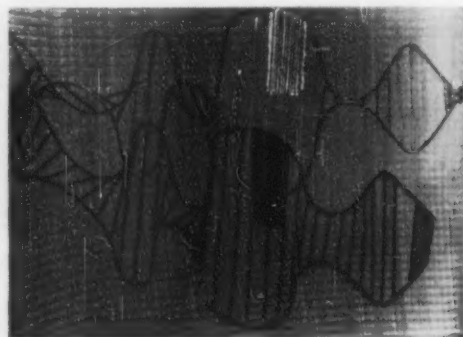
The photographs of student work on these pages illustrate this approach. Workshop experiences are considered fundamental; students are conditioned to creative thinking and acting, to inventiveness and intellectual curiosity through their direct contact with a variety of materials. Many exercises are built upon sensory experiences which are then correlated with investigations into tools and technology; these experiences provide a sound basis for the solution of practical problems. ●



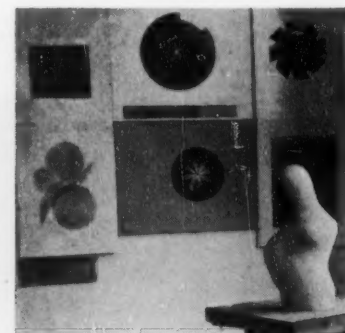
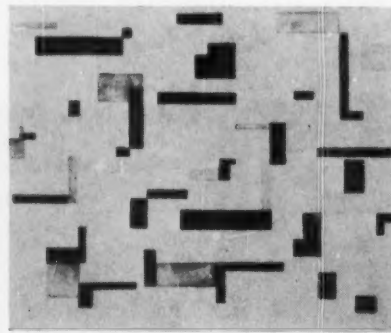
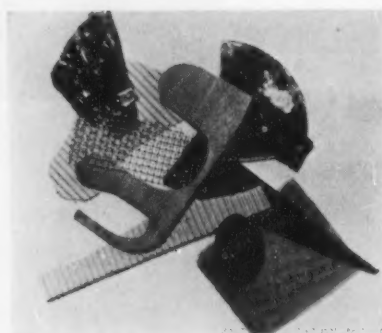
Students make *Hand Sculpture* to develop their sense of touch



Flat sheets cut and transformed into 3-dimensional objects

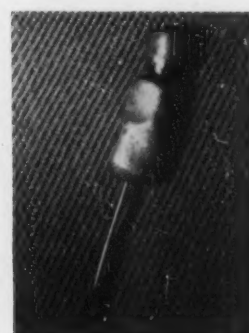
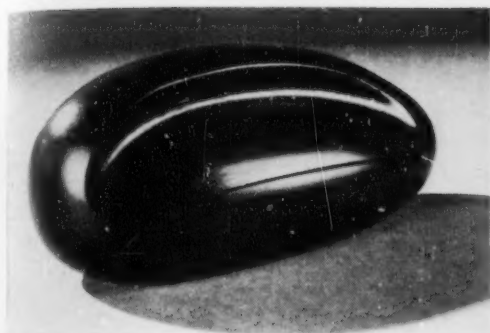


Investigating the structural, tactile and visual qualities of metal, wood, plastics and other materials

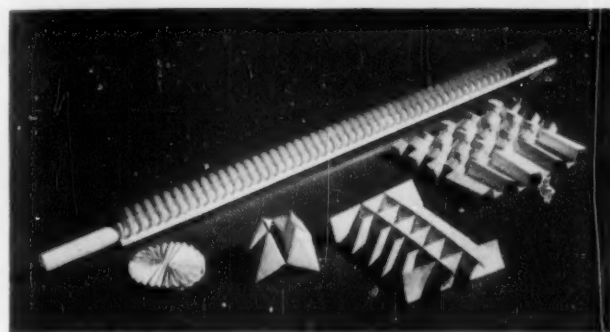


Abstract compositions of materials, studies of space relationships, sculpture and color exercises

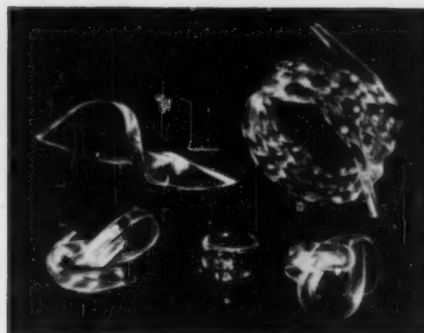
student work from the Institute of Design shows how free experimentation leads



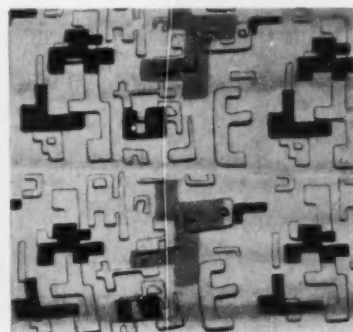
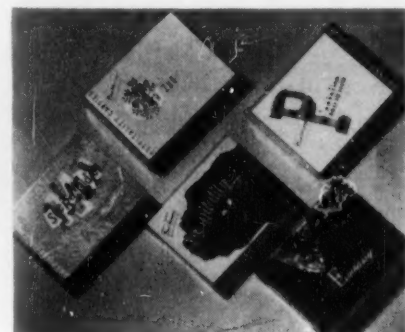
and they fall back on their tactile experiences when designing a new type of telephone, a glass tumbler, or tool handles.



result in a louvre for fluorescent tubes, a carrying carton for bottles.



students retain their experimental attitude when designing furniture or jewelry.



are the basis for exciting package and textile designs.

ntation leads to practical applications in useful objects

suggested reading:

THE NEW VISION and ABSTRACT OF AN ARTIST by L. Moholy-Nagy
New edition, Wittenborn, N. Y. 1946

BAUHAUS, 1919-1928 by Herbert Bayer, Walter & Ise Gropius. Museum of Modern Art, N. Y. 1938

THE NEW ARCHITECTURE AND THE BAUHAUS by Walter Gropius
Faber & Faber, London, 1935

In preparation:
VISION IN MOTION by L. Moholy-Nagy. Theobald, Chicago, 1947

Articles by Moholy-Nagy:
NEW EDUCATION — ORGANIC APPROACH
Art and Industry, March, 1946

DESIGN EDUCATION Architectural Review,
January, 1946

PHOTOGRAPHY IN THE STUDY OF DESIGN
American Annual of Photography, 1945



DO YOU POUR LIQUID from a baby's head? Have you seen birds, bees, and flowers—hollow and with tiny holes in them? If not, perhaps you have encountered dachshunds or scotties sliced in the middle.

All of these objects, and many more, of course, may be seen in almost any gift shop, anywhere from coast to coast.

But locally speaking, we waded through quantities of porcelain figurines and became ill at the sight of china frankfurter mustard pots with china mustard dripping about the edges; all in the hope that a few objects worth exhibiting would turn up. We had to come face to face with rabbits peeking gleefully out of cabbage vegetable dishes, and with many other delights before departing.

Could it be that an object must be impractical, inappropriately shaped, have meaningless decoration, before it can be relegated to the gift department? Yes, it could be.

We lifted a particularly odd looking THING, rotated it slowly to give it every advantage possible, but it would not reveal its purpose. So we resorted to a salesgirl who seemed mildly surprised at our inquiry; however, in a flash she recovered and said brightly: "Why, I guess it's just a gift."

With that we retreated into the saner housewares and china departments, resolved to exhibit over and over again simple, well designed objects for everyday use that some day may counteract the present zany gift market.



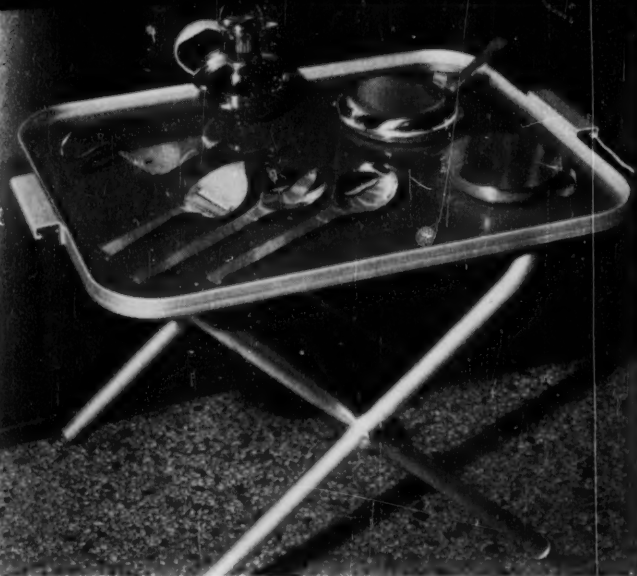
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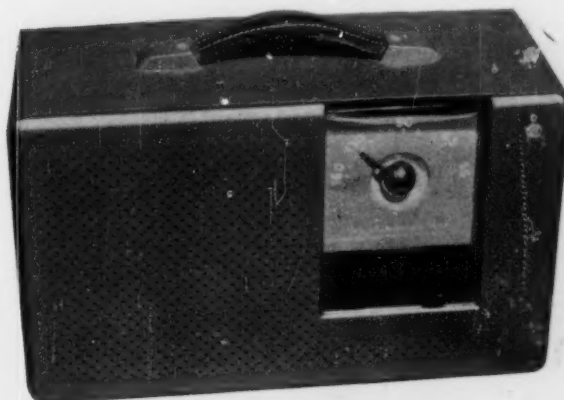


USEFUL GIFTS

for the home

On these and the following pages are photographs from the exhibition "Useful Gifts," held recently in the Everyday Art Gallery. Although most of the objects were selected from retail stores in Minneapolis and St. Paul, they represent merchandise available in all parts of the country.

The exhibition pieces were chosen on the basis of simplicity, intelligent use of materials, straightforward design, and pleasant appearance.



5

5



USEFUL GIFTS continued

Abbreviations: des. designer
mfr. manufacturer
ldr. lender

Complete names and addresses of designers, manufacturers, and retailers who lent objects for the exhibition are listed on page 16.

page 4

1. Set of stainless steel kitchen tools with holder. Plastic handles molded to fit the hand. \$8.95. des. Storm; mfr. Adel; ldr. Dayton.
Stainless steel mixing bowls. Available in three sizes. \$5, \$3.60, \$2.60. mfr. Carrollton; ldr. Powers.
"Smorgasboard" adjustable slicer, plastic handle. \$2. mfr. Gustafson; ldr. Dayton.
Chrome plated ladles. \$1.10, 95c, 90c, 69c. mfr. Arlington; ldr. Powers.
Guest towel with colored stripe. 75c. ldr. Gorder

6

2. "Frig-i-tor" ice bucket, polished aluminum, Lucite handle, Fiberglas insulation. \$7.95. des. Ziskin; mfr. Kromex; ldr. Dayton.
Two spun aluminum ice cube containers. Tall one has earthenware insert, may be used as champagne cooler. \$19.50. Low model is insulated with glass wool. \$13.95. Both have polished hardwood covers. mfr. Yorkville Craftsmen; ldr. Thiss, Boutell.

7

page 5

3. Silver plated serving accessories. Cake server, \$3; cheese server, \$3; salad set, \$5; silent butlers, \$7.50, \$5. mfr. Napier; ldr. Thiss, Johnson-Gokey, Schuneman, Young-Quinlan.
Silver plated covered jug with wicker handle. \$11. mfr. Rice; ldr. Johnson-Gokey.
Folding stand and tray, anodized aluminum and enameled masonite. \$14. des. Taylor; mfr. Taylor-Smith; ldr. Young-Quinlan.
4. Red lacquer coffee table. \$28. mfr. Glenn; ldr. Dayton.
Pottery bowl, blue and yellow glaze. \$6.50. mfr. Brayton-Laguna; ldr. Boutell.
Carved oak floor lamp, red cloth shade. \$32.50. mfr. Raymor; ldr. Dayton.
Maple chair with red webbing. \$27.50. mfr. & ldr. Home Furniture.

5. Portable radio, leatherette case, perforated metal front. Model 505, \$43.70. mfr. Emerson; ldr. New England.

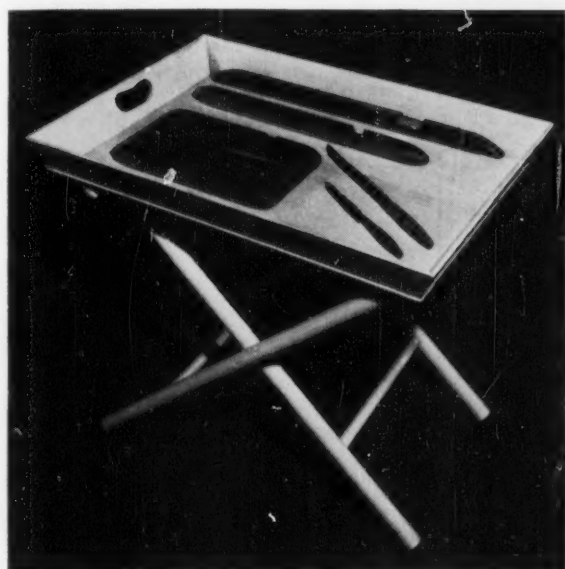
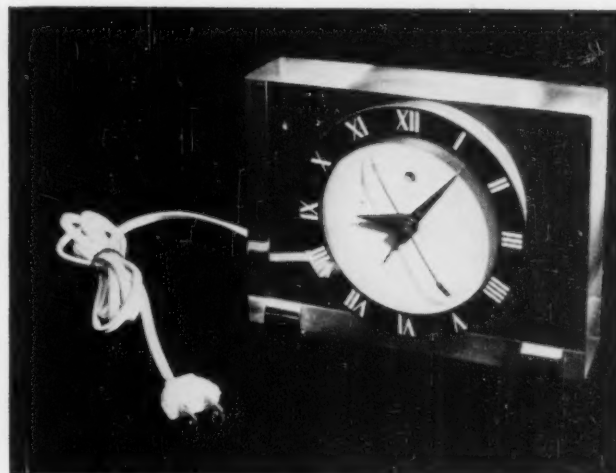
this page

6. Oregon myrtle ware. Tray, \$7.50; covered box, \$3.25; salt & pepper shakers, \$2.50; bowl, \$4.95. mfr. Myrtlewood Specialty; ldr. Emporium.
Salad set. \$1.50. mfr. Cambridge; ldr. Thiss.
Mahogany plate and bowl. \$2.50. Made in Haiti; ldr. Schuneman.

8

7. Plexiglas picture holders. \$12, \$20. mfr. Duchess; ldr. Young-Quinlan.
Stitched saddle leather picture frame. \$20. mfr. Linder; ldr. Johnson-Gokey.
8. Tray, salad bowl, salad servers. Glass, natural wood, white plastic wrapping. \$5.50 set. mfr. Mary Ryan; ldr. Johnson-Gokey.
"Crepe Suzette," adjustable alcohol burner and pan. Chrome plated stand, hardwood handle. \$30. mfr. Natl. Silver Deposit Ware; ldr. Thiss.
Laminated wood serving tray. \$2.95. mfr. Haskelite; ldr. Donaldson.
"Twirlaway" ashtray, chrome plated. Built-in sweeper puts ashes in covered section. \$5. mfr. Toledo Guild; ldr. Powers.



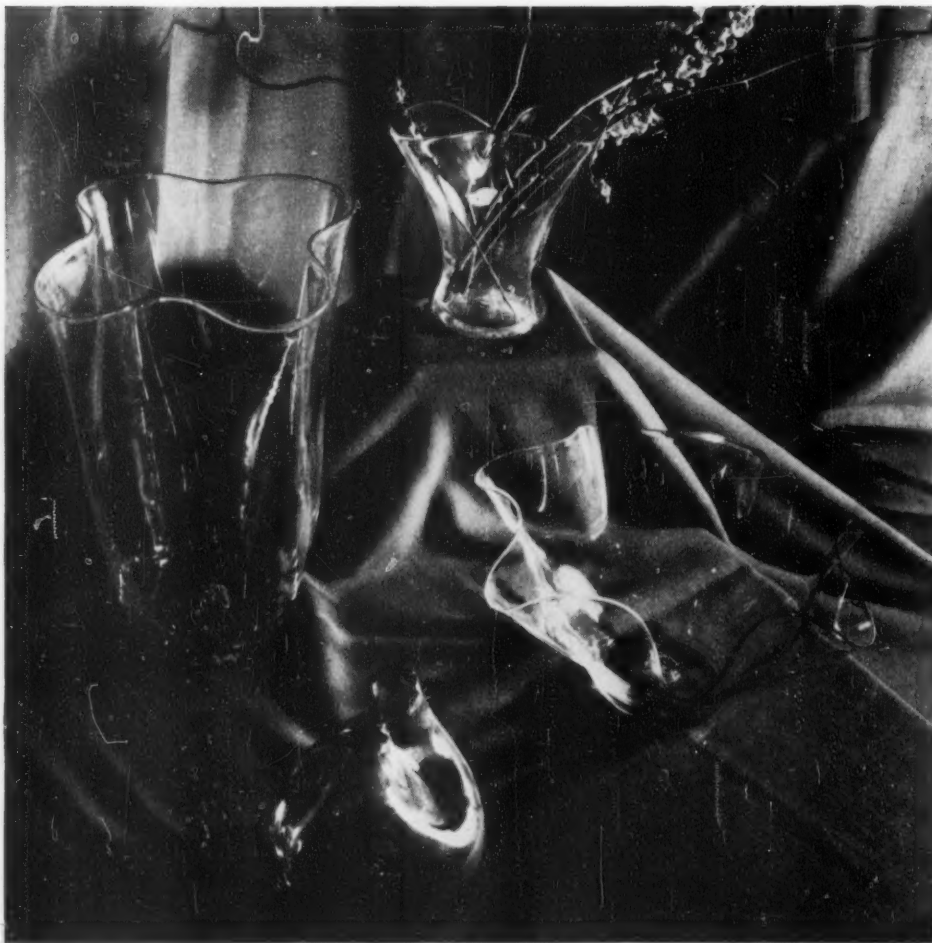


11 12

9. Pottery beverage set. Interiors and tops are off-white; outsides glazed blue, incised designs. Pitcher, \$10; tumblers, \$3 ea. des. & mfr. Tepping.
10. "Airlux" self-starting, solid Plexiglas electric alarm clock. \$25. des. Bruce; mfr. Telechron; ldr. Dayton.
11. 8-piece steak set in wood block. \$19.50. Meat slicer in wood block. \$5.50. mfr. Case; ldr. Powers. "Gourmet" slicer in laminated wood case, built-in sharpener. \$10. mfr. Robeson; ldr. Powers. Lacquered folding stand, natural oak tray. \$13. mfr. Ficks-Reed; ldr. Donaldson.
12. Black lacquer coffee table with ribbed glass top. \$53.75. ldr. Emporium. Oak coffee table with free-shaped pottery insert. \$95. mfr. Tappan-Keal; ldr. Boutell. Printed drapery fabric. \$11 yd. des. Cooper; ldr. Dayton. Cotton rug squares; may be sewed together to make room-size rugs. \$6.50 sq. yd. mfr. Bartow; ldr. Dayton. Brass table lamp. \$23.50. Swedish. ldr. Chas. Anderson.
13. Laminated plastic tray. \$7.95. mfr. Haskelite; ldr. Emporium. Decanter and liqueur glasses. \$3.95 set. mfr. Borgfeldt; ldr. Emporium. Hand woven place mat and napkin, gray and yellow. \$30, 16-piece set. ldr. Gorder.



13



14



17 18



19



14. Glass ware in free shapes. Tall vase, \$3.50; vase in back, \$2; bowl, \$2.50; small vase in front, \$1.50. mfr. Blenko; ldr. Donaldson, Dayton.

15. Glasses, \$1.49 ea. Pitchers, \$5, \$6.50. mfr. Kosta, Sweden; ldr. Schuneman.

16. Cocktail shaker, \$4.50. Decanter, \$3.50. mfr. Cambridge Glass; ldr. Johnson-Gokey, Schuneman.
Glass bowls, \$5, \$2.50. mfr. Viking; ldr. Jacobs.

17. Porcelain ware in black, gray, chartreuse. Square plates in 3 sizes. \$2.50, \$2, \$1.50. Vase, \$1.79. Cigarette box, \$2.50. mfr. Campo; ldr. Schuneman.

Large brown pottery plate, incised design in white. \$15. des. Stephanie; ldr. Jacobs.

Pottery in gray-green and blue-green glazes. Bowl, \$2.25; vase, \$1.49; flower pot, 79c. mfr. Glidden; ldr. Powers.

18. Hand-made pottery bowls, jugs, vases. \$7 to \$15. des. & ldr. Langseth.

19. Hand-made pottery, flecked yellow and tan glazes. Pitcher, \$7.75; bowl, \$10.50. des. Reynolds; ldr. A. Anderson.

20. "Country Fare" dinner and bake ware. Glazed brown outside, green inside. Plates, 37c to \$1.33; bowl, 40c; mug, 37c; casserole, \$1.50; cookie jar, \$1.75. mfr. Carbone; ldr. Young-Quinlan.
Belgian linen table cloth. \$7.50. ldr. Gorder.

on the cover:

Lazy Suzan, plate glass on natural wood base with ball bearings. \$18.50. des. & mfr. Camerer.



PRODUCT REVIEW

manufacturers and designers are invited to submit new products to this department



photo: Idaka O'Suga

BARWA

designers & manufacturers: Bartolucci — Waldheim

price: \$34.95

materials: 1 1/4" aluminum tubing, all exposed metal parts polished. Washable Fargo Cloth cover, held in place by a patented, balanced-spring arrangement. Available in navy blue, maroon, light aqua.

features: BARWA provides two resting positions. Upright, it is a comfortable reading and lounging chair with footrest. Tilted back on its second base, it places the sitter's feet slightly higher than the head. This position is recommended by doctors for complete rest and relaxation. Balanced design and the angular shape of the base keep BARWA from tipping over, either forward or backward.



photo: Stuart Gildart

ARM CHAIR

designer: Eero Saarinen

manufacturer: Knoll Associates

price: Upholstered, \$60. Webbed, \$40.

materials: Frame, laminated maple + plywood. No springs; upholstery is made of rubberized hair over webbing.

PRODUCT REVIEW

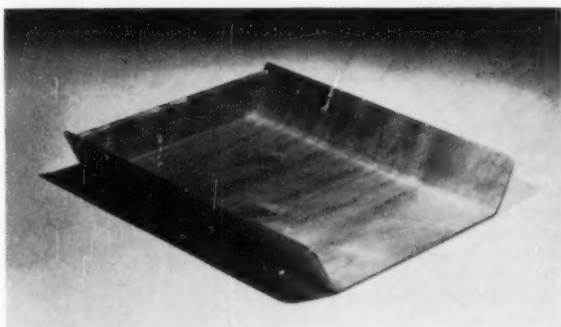


photo: Stuart Gildart

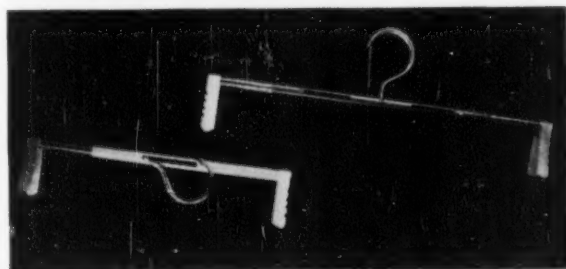
LETTER TRAY

designer: Florence Knoll

manufacturer: Knoll Associates

price: \$6.00.

materials: Molded birch plywood.



HANGERS

manufacturer: Strathanger Company

price: Trouser hanger, \$1; skirt hanger, \$1.25.

materials: Polished aluminum; center rod of skirt hanger available in blue, green, or beige anodized finish; three waist sizes.

features: Spring action helps preserve crease of trousers. Hook folds for packing. Skirt hanger holds two skirts.

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EVERYDAY ART in the magazines

AMERICAN HOME

444 Madison Avenue, New York. \$1.50
 FEBRUARY: "Is This the \$3,500 Answer?" Production Line Structures' Prefab Cabin.
 "Vacation Homes" by Belluschi, Ellersbrook.

ARCHITECTURAL FORUM

350 Fifth Ave., New York. \$6.50
 DECEMBER: Solar house in Canada by Adamson.
 House in California by Corbett & Winkler.
 House in Virginia by Ch. Goodman.
 JANUARY: Outstanding house near Portland by John Yeon.
 Fine small house in California by Born & Chermayeff.
 "The Industrialized House," a survey of new prefabrication systems.
 FEBRUARY: Houses in Washington, Massachusetts, Illinois, California; by Moore, Brewster & Shurcliff, Yost, Schindler.
 "The Industrialized House" continued.

ARTS & ARCHITECTURE

3305 Wilshire Blvd, Los Angeles. \$5
 DECEMBER: Modern Handmade Jewelry.
 Small Budget House, by Barrington.
 Converted Quonset, by Campbell and Wong.
 Case Study House No. 12, by Whitney R. Smith.
 JANUARY: New California Furniture by Glenn, Inc.
 Case Study House No. 15 by J. R. Davidson.

BETTER HOMES AND GARDENS

1714 Locust St., Des Moines, Ia. \$1.50
 FEBRUARY: "A Cold Climate House with a Warm Climate Plan" by Spitznagel.

CONSUMER REPORTS

17 Union Square, New York. \$3.50
 JANUARY: Juice Extractors — 20 Reamer and Pressure Types Tested.

CONSUMERS' RESEARCH

Washington, N. J. \$3
 DECEMBER: Reports on Electric Heating Pads; Electric Irons; Can Openers; Automatic Toasters; Six Table Model Radio Receivers.
 JANUARY: Reports on Electric Room Heaters; a Radio-Phono Combination.
 FEBRUARY: Preliminary Report on Launderall Automatic Washing Machines; "One-Hand" Egg Beater.

HOUSE BEAUTIFUL

572 Madison Ave., New York. \$4
 DECEMBER: 50th anniversary issue surveys the development of contemporary design in houses and furnishings.
 "The Most Influential Design Source of the Last Fifty Years", about Frank Lloyd Wright and Taliesin West, with many color plates.
 JANUARY: "More a Way of Living than a Style of Architecture," a house by Van Evera Bailey.
 "Variations on One Theme," new Dunbar Furniture by Wormley.
 FEBRUARY: "A Small House of Great Merit" by John Yeon. 10 pages, with color plate.
 "How to Shop for a New Vacuum Cleaner."

HOUSE & GARDEN

420 Lexington Ave., New York. \$4
 DECEMBER: "New Patterns for Building," prize winning houses.
 "The Better to See . . .", a discussion of good lighting in the home.

JANUARY: "Tomorrow's House Today," designed by Marcel Breuer.
 FEBRUARY: 15 pages of well-illustrated discussions of house planning, construction, equipment.
 "Meet Tomorrow's Architects," winning competition designs by M. I. T. students.

INTERIORS

11 E. 44, New York. \$5
 DECEMBER: Comments on "Shipboard Design" by Edgar Kaufmann, Jr.
 "Reorganization of a Duplex Apartment" by Serge Chermayeff.
 Ceramics by Design Technics, Florence Forst.
 JANUARY: "Interiors to Come," 7th annual presentation of projects by 28 designers.
 FEBRUARY: "Modern Rooms of the Last Fifty Years" by Edgar Kaufmann, Jr.
 New furniture by Marcel Breuer.
 "Design for Visual Selectivity" by Lonberg-Holm & Sutnar.
 Paul Rand, industrial designer.

JOURNAL OF HOME ECONOMICS

620 Mills Bldg., Washington, D. C. \$3
 JANUARY: "The Consumer Speaks — About Household Equipment" by V. Enid Sater.
 "Pointers in Dwelling Design" by Elizabeth Coit.
 FEBRUARY: "Functional Kitchen Storage in Terms of Body Economy" by Mary Knoll Heiner.

PROGRESSIVE ARCHITECTURE

330 W. 42, New York. \$4
 FEBRUARY: 17-page presentation of a new house on Long Island by Marcel Breuer.
 Housing units for paraplegic veterans.

EVERYDAY ART on exhibition

CALIFORNIA

M. H. deYoung Memorial Museum, San Francisco
 1st Annual Am. Inst. of Decorators' Awards, Feb. 9-Mar. 23
 San Francisco Museum of Art
 Integrated Building, March 4-25
 Modern Jewelry Design, Apr. 15-May 6

COLORADO

Colorado Springs Fine Arts Center
 Swedish Architecture and Industrial Arts, Mar. 4-30
 Denver Art Museum
 11th Natl. Ceramic Exhibition, May 16-June 5

MICHIGAN

Cranbrook Academy of Art, Bloomfield Hills
 Robert Maillart: Builder in Reinforced Concrete, Mar. 26-Apr. 15
 Detroit Institute of Art
 Industrial Design, March
 Michigan Artist-Craftsmen, Apr. 11-May 4

MINNESOTA

University of Minnesota Gallery, Minneapolis
 Houses by Frank Lloyd Wright, If You Want to Build a House.
 Unit Furniture, Mar. 31-Apr. 30
 Walker Art Center, Minneapolis
 Sectional Furniture, Mar. 4-Apr. 22
 Furniture and Crafts from Scandinavia, April 29-June 1

NEW JERSEY

Newark Museum
 Elements of Design, through May
 Newark in the Future, opens mid-March

NEW YORK

Albright Art Gallery, Buffalo
 Good Design Is Your Business, Apr. 16-May 26
 Architectural League, New York
 The Decorator's Use of Sculpture, Mar. 6-20
 Museum of Modern Art, New York
 Printed Fabrics for the Home, Mar. 11-May 11
 Taliesin and Taliesin West, Apr. 16-June 15

OHIO

Akron Art Institute
 Indoor-Outdoor Gardens, Mar. 9-Apr. 3
 Allen Memorial Art Museum, Oberlin
 Modern Textile Design, March
 Cleveland Museum of Art
 Architecture by Cleveland Chapter, AIA, Mar. 12-Apr. 9
 Cleveland Artists & Craftsmen, Apr. 29-June 8
 Dayton Art Institute
 11th Natl. Ceramic Exhibition, Mar. 1-31

RHODE ISLAND

Museum of Art, Rhode Island
 School of Design, Providence
 Textile Panorama, Ancient and Modern, Feb. 12-Mar. 30

SOUTH CAROLINA

Carolina Art Association, Charleston
 Modern Art in Advertising, May 13-June 2

WASHINGTON

Seattle Art Museum
 1st Annual Am. Inst. of Decorators' Awards, May 6-23

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BOOKS

IF YOU WANT TO BUILD A HOUSE

by Elizabeth B. Mock. Illustrated by Robert C. Osborn

The Museum of Modern Art, 1946. 96 pages. \$2
Distributed by Simon and Schuster, N. Y.

Based on the Museum of Modern Art's exhibition of the same title, the book combines a comprehensive photographic survey of modern architecture with a simply written analysis of problems in home planning, design, and construction.

from: NEEDED—A FRESH APPROACH

"It's hard to think freshly about anything as mixed up with emotion and tradition as a house. It's easier to think down an accustomed groove to an accustomed end, even when one suspects that the old, familiar answers are pretty meaningless. Prejudices may be fine and sacred things, but before you sacrifice to them it's wise to make sure that they are your own and not other people's.

"Not only direct thinking is needed, but direct seeing as well. We rarely see the actual substance of the buildings around us because we're always looking beyond them for a story. The air gets thinner and thinner as we close our eyes to reality and move into a world of symbols. We get English castles for colleges, Italian palaces for banks, Spanish villas for filling stations, and houses which try to look as though they had been built two hundred years ago in New England. Architecture, literature and sentimentality become hopelessly confused. The method of approach could scarcely be more oblique, or the results more phony. That wasn't true of the originals. Real Colonial (or Tudor or Spanish) buildings were direct and vigorous because they were authentic in their time and place. They were the modern architecture of their day. Authenticity is the one quality which can't be duplicated by even the most adroit copyist. Either a thing is real or it isn't real, and it should not be difficult to make the distinction.

"Some people choose the Colonial style because they honestly love it, others because it is a smug acknowledgment of good taste. But too many people choose it because they like some of its characteristics—white clapboards and a feeling of snugness, for instance—and fail to realize that they can have the same things in a house which doesn't masquerade as an antique, and without paying for a lot of related trappings which they don't really want.

"Think of how you wish to *live* and leave the actual solutions to the architect. If you choose a good one the results will be much more satisfactory than if you insist on specific forms and details. Think of noise and quiet, of sociability and privacy, and try to define their relationship to each member of the family. Think of how much sun and light you want, and how much of a feeling of openness to the outside. Think of outdoor living and the most desirable degree of seclusion from street and neighbors."

from: FURNITURE

"Much of what passes as modern furniture in the department stores is modern only in the negative sense of being non-traditional. The notion that good modern chairs and tables are rectangular, massive, and 'simple' could scarcely be less true. Most of the best chairs are curvilinear, for they follow the lines of the body. And they are delicate and complex in form, as their structure is usually revealed and dramatized, not hidden beneath literal or figurative slip-covers. The properties of new materials—laminated wood, for example—are exploited in construction of daring lightness, and the results are naturally quite different in appearance from the stick-built chairs of the past.

"Structural elegance is occasionally pursued for its own sake with a result considerably more beautiful than comfortable, and that over-specialization which is a regrettable tendency in kitchen equipment is also evident in modern chair design. Too often they are designed for one particular posture and that alone. If you like to curl your legs under, or sling them over chair arms, there are few answers as good as the ugly, ponderous, old-fashioned club-chair.

"Since most of the chairs and tables give an effect of line rather than of mass, they seem to occupy very little room. Spaciousness is furthered if cabinets, desks and shelves are either built in or purchased as related standard-dimensioned sections which can be grouped together in various ways, added to, subtracted from."

from: QUESTIONS OF QUALITY

"The judgment of quality is never easy, for it requires both sensitivity and experience. But actually it should be less difficult for the average person to pass a valid judgment upon modern architecture than upon the historical styles. In Colonial architecture, for example, whether real or forged, it takes some training in archeology to tell the mediocre from the fine.

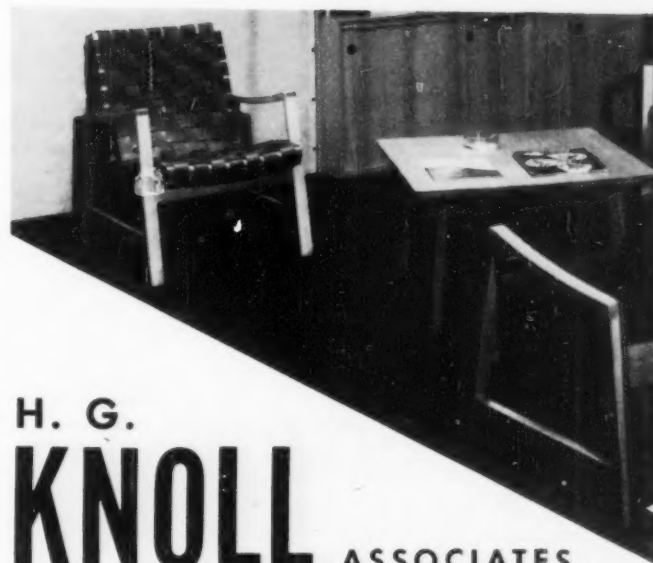
"A non-traditional house can be judged much more directly. Many of the considerations which affect its quality have already been suggested. Is the house planned to encourage a good, rich life? Are its space and light pleasant in character? Is it a collection of separate pieces or a unified whole? Is it a bald statement of fact, or does it offer welcome variety, even surprise? Does it make the most of its site? Does it look attractive from the street? Does it make good use of its materials and is it free of mannerism? There is also the question of proportions, just as important in a modern house as in a Georgian house even though there is no one recognized code of rules. The more you look at modern houses, the more quickly you will accustom yourself to their language, and the better you will be able to distinguish between good architecture and bad." ●

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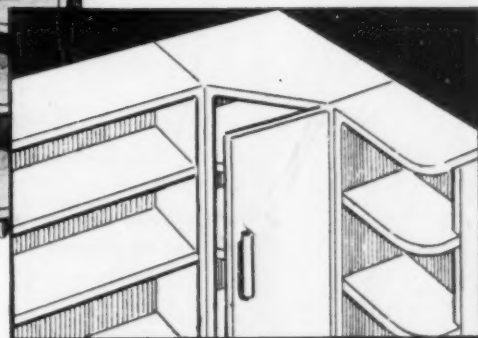
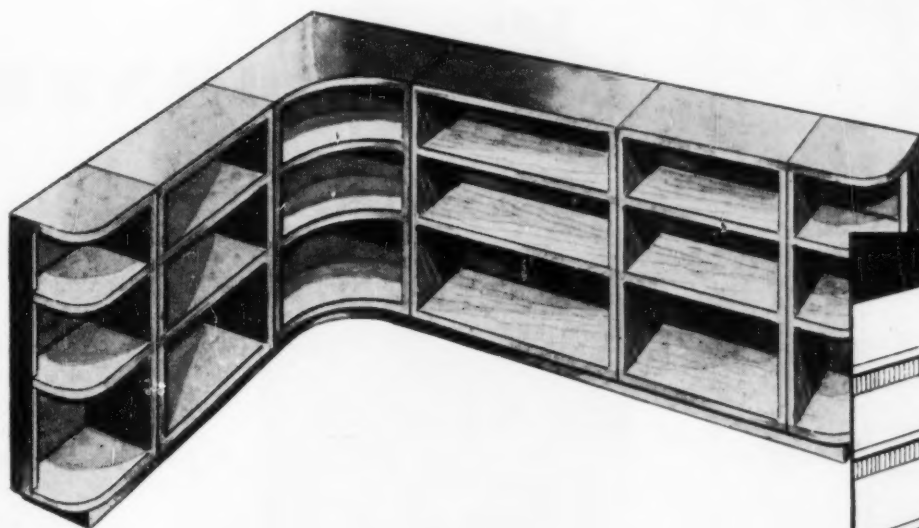
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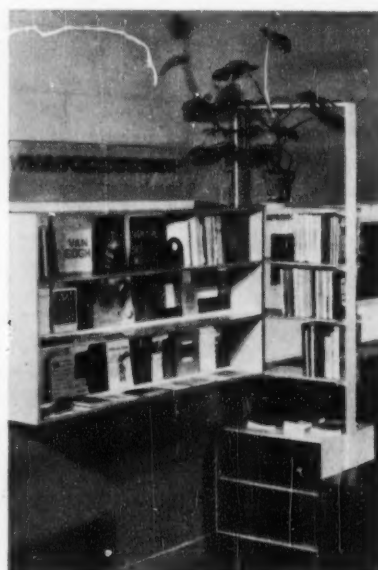
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